

Cantate

Am hundertsten Sonntag nach Trinitatis

über das Lied:

„Was Gott thut, das ist möglich“

von

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Freie Composition.

Op. 99.

First system of a musical score. It consists of nine staves. The top two staves are grand staves (treble and bass clef). The next four staves are a piano section (treble and bass clef). The bottom three staves are a bass section (treble and bass clef). The music is in G major (one sharp). The first system contains five measures. The piano section plays a continuous eighth-note pattern. The bass section plays a continuous eighth-note pattern. The grand staff has rests in the first two measures, then enters in the third measure with a melody. Fingering numbers are written below the grand staff: 6, 6, 5, 6, 6, 7, 5, 6, 6, 5, 6.

Second system of the musical score, continuing from the first. It also consists of nine staves. The piano section continues its eighth-note pattern. The bass section continues its eighth-note pattern. The grand staff has rests in the first two measures, then enters in the third measure with a melody. The word "piano" is written above the piano section in the third measure and below the bass section in the fourth measure. Fingering numbers are written below the grand staff: 2, 5, 6, 6, 5, 6, 5, 6.

Was Gott thut, das ist

Was Gott thut,

Was Gott thut,

Was Gott thut,

forte

6 4 5 3 6 4 2 6 7 4 2 6 7 4 2 6 7 4 2

wohl - ge - than,

das ist wohl - ge - than,

das ist wohl - ge - than,

das ist wohl - ge - than,

forte *piano* *forte* *piano*

6 8 7 7 4 2 8 5 3 5 3 6 4 5

forte

6 4 2 5 3 6 4 2 6 4 2 6 5 6 4 7 6 4 6 5 6 4 3

es bleibt ge - recht sein

es bleibt ge - recht sein

es bleibt ge - recht sein

es bleibt ge - recht sein Wil - le, es bleibt ge -

7 9 5 4 5 9 7 9 7 5 5

grosso
tr
piano
piano
forte

Wil - le;
sein Wil - le;
Wil - le;
recht sein Wil - le;

6 6 7 (6)

6 5 6 4 2 6 6 5 6 4 2 6 7 7 7 7 7 7 7 5 3 7 4 2 7 3



First system of a musical score. It consists of ten staves. The top two staves are empty. The third staff contains a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes. The fifth, sixth, and seventh staves are empty. The eighth staff contains a bass line with eighth and sixteenth notes. The ninth and tenth staves are empty. Below the eighth staff, there are fingering numbers: 6, 6, 5, 6, 6, 7, 5, 6, 6, 5, 6.



Second system of a musical score. It consists of ten staves. The top two staves are empty. The third staff contains a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes. The fifth, sixth, and seventh staves are empty. The eighth staff contains a bass line with eighth and sixteenth notes. The ninth and tenth staves are empty. Below the eighth staff, there are fingering numbers: 7 (3), 6, 6, 5, 6, 5, 6, 6, 5, 6.

piano

piano

wie er fängt mei - ne Sa - chen
 wie er fängt mei - ne Sa - chen
 wie er fängt mei - ne Sa - chen
 wie er fängt mei - ne Sa - chen

forte

3 3
 6 4 2
 6 7 4 2
 6 7 4 2
 6 7 4 2
 6 7 4 2
 6 8 7

an,
 an,
 an,
 an,

piano *forte* *piano* *forte*

7 4 2
 8 5 3
 5 3 4 5
 6 4 2 5 3 6 4 2

will ich ihm
will ich ihm
will ich ihm
will ich ihm

6 6 6 7 6 6 6 7 6 9 5 1 5 5 9 5 3 7 5

4 5 4 4 5 4 2 5 9 5 9 5 7 3 7 5

hal - - - ten stil - - - le.
hal - - - ten stil - - - le.
hal - - - ten stil - - - le.
hal - - - ten stil - - - le.

Org. in 8a

5 6 5 1 2 3

Er ist mein

musical score for the first system, featuring piano accompaniment and vocal parts with lyrics. The piano part includes a *forte* marking. The vocal parts are in G major and 3/4 time, with lyrics in German.

Lyrics: mich wohl weiss zu er - - hal - -

6 52 3 9 3 9 3 5 6 5 #

musical score for the second system, featuring piano accompaniment and vocal parts with lyrics. The piano part includes *piano* and *forte* markings. The vocal parts are in G major and 3/4 time, with lyrics in German.

Lyrics: ten;

6 # 7 4 # 6 4 2 5 6 4 2

drum lass' ich
drum lass' ich ihn nur
drum lass' ich ihn nur
drum lass' ich ihn nur

5 4 7 4 5 6 2 5 4 5 9 5 7 9 5 7

ihn nur wal - - - ten.
wal - - - ten.
wal - - - ten.
wal - - - ten.

6 7 6 7b 5 5 7 9 6 9 6

First system of a musical score. It consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature has one sharp (F#). The first two staves contain rapid sixteenth-note passages. The third staff has a *piano* dynamic marking followed by a *forte* marking. The fourth staff contains a melodic line with some rests. The fifth through eighth staves are mostly empty, with some notes in the fifth and eighth staves. Fingering numbers 6 and 7 are visible below the bottom staff.

Second system of the musical score, continuing from the first. It also consists of eight staves. The top two staves have trills marked with 'tr'. The third staff has a *piano* dynamic marking followed by a *forte* marking. The fourth staff contains a melodic line. The fifth through eighth staves are mostly empty, with some notes in the eighth staff. Fingering numbers 6, 5, 6, 5, 6, 4, 2, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7 are visible below the bottom staff.

First system of a musical score. It consists of eight staves. The top four staves are grouped by a brace on the left and contain treble clefs with a key signature of one sharp (F#). The bottom four staves are grouped by a brace on the left and contain bass clefs with a key signature of one sharp (F#). The music is written in a complex, multi-measure style. Below the staves, there are several numbers: 7, 3, 2, 6, 6, 5, 4, 6, 4, 2, 6, 4, 2.

Second system of a musical score, continuing from the first system. It also consists of eight staves with the same instrumentation and key signature. The musical notation continues across the system. Below the staves, there are several numbers: 7, 5, 6, 5, 6, 5, 6, 7, 4, 2, 6, 5, 6, 4, 5.

RECITATIV.

Basso. Continuo.

Sein Wort der Wahr - heit ste - het fest und wird mich nicht be -

trü - gen, weil es die Gläu - bi - gen nicht fal - len noch ver - der - ben lässt. Ja,

weil es mich den Weg zum Le - ben füh - ret, so fasst mein Her - ze

sich, und läs - set sich be - gnü - gen an Got - tes Va - ter - Tren' und

Huld, und hat Ge - duld, wenn mich ein Un - fall rüh - ret.

(a tempo.)

Gott kann mit sei - nen All - machts Hän - den mein Un - glück wen - - - -

den.

ARIE.

Flauto traverso.

Tenore.

Continuo.



schütt're dich nur nicht, ver- zag - - te See - le, wenn dir der Kreu - zes - Kelch



so bit - ter schmeckt, wenn dir der Kreu - zes - Kelch so bit - ter



schmeckt.



Er - schütt're dich nur nicht! Er - schütt're



dich nur nicht! Er - schütt're dich nur nicht,



ver - zag - te See - le, wenn dir der Kreu - zes - Kelch so bit - ter




schmeckt, wenn dir der Kreu - zes - Kelch so bit - ter schmeckt.





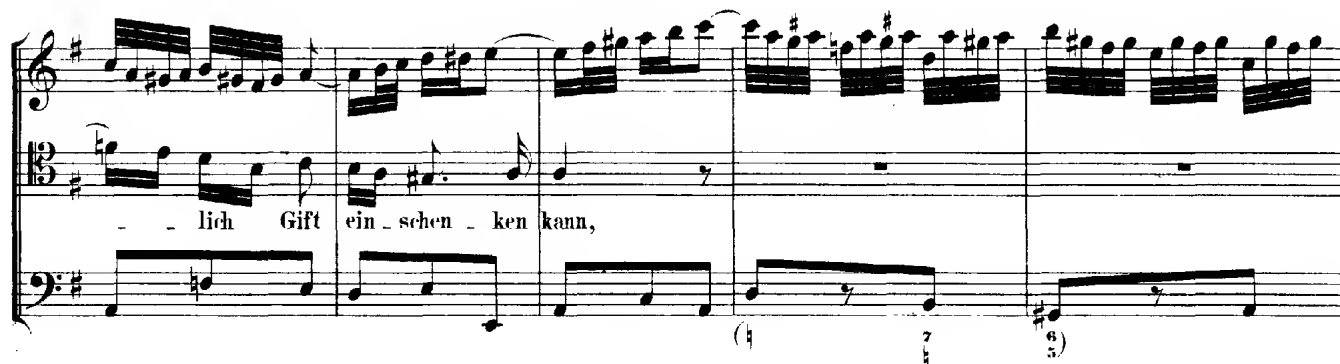
Gott ist dein wei - ser Arzt und Wunder - mann, Gott ist dein



wei-ser Arzt und Wun-der-mann, so dir kein tödt-lich Gift ein-schen-



- ken kann, so dir kein tödt-



- lich Gift ein-schen-ken kann,



ob-gleich die Sü-ssig-keit ver-hor-gen



steckt, ob-gleich die Sü-ssig-keit ver-bor-

gen steckt, ob gleich die Sü ssig keit ver bor gen steckt.

Da Capo.

RECITATIV.

Alto.

Nun, der von E - wig - keit ge - schloss'ne Bund bleibt mei - nes Glau - bens Grund. Er spricht mit

Continuo.

Zu - ver - sicht in Tod und Leben: Gott ist mein Licht, ihm will ich mich er - geben. Und haben al - le Tage gleich ih - re eig - ne

(6 5)
(4 3)

Pla - ge, doch auf das ü - ber - stand' - ne Leid, wenn man ge - nug ge - wei - net, kommt end - lich die Er - ret - tungs -

(a tempo.)

zeit, da Got - tes treu - er Sinn er - schei - net.

ARIE. (Duett.)

Flauto traverso.

Oboe d'amore.

Soprano.

Alto.

Continuo.

Wenn des Kreuzes Bit - ter -

Wenn des Kreuzes Bit - ter - kei - ten mit des Fleisches Schwachheit

kei - ten mit des Flei - sches Schwachheit strei - ten,

strei - - - - - ten,

strei - - - - - ten,



First system of the musical score. It features a vocal line and a piano accompaniment. The piano part has a busy, rhythmic texture in the right hand and a more melodic line in the left hand. The vocal line enters in the second measure.

wenn des Kreuzes Bit - ter - kei - ten mit des Flei - sches Schwachheit strei -

wenn des Kreuzes Bit - ter - kei - ten mit des Flei - sches Schwachheit



Second system of the musical score. The piano accompaniment continues with its rhythmic pattern. The vocal line has a melodic phrase with a question mark above it in the second measure.

ten, wenn des Kreuzes Bit - ter - kei - ten mit des Flei - sches Schwachheit

strei - ten, wenn des Kreuzes Bit - ter - kei - ten mit des Flei - sches Schwachheit strei -



Third system of the musical score. The piano accompaniment features a dense, flowing texture. The vocal line has a melodic phrase.

strei - ten, ist es

ten, ist es



Fourth system of the musical score. The piano accompaniment continues with its rhythmic pattern. The vocal line has a melodic phrase.

dennoch wohlge - than, dennoch wohlge - than.

dennoch wohlge - than, dennoch wohlge - than.



Wer das Kreuz durch fal-schen Wahn sich für un - er - träg-lich
Wer das Kreuz durch fal-schen



schätzt, für un - er - träg-lich, für un - er - träg-lich! wer das Kreuz durch fal-schen
Wahn sich für un - er - träg-lich schätzt, für un - er - träg-lich, für un - er -



Wahn sich für un - er - träg-lich schätzt, für un - er - träg-lich schä - tzet, für un - er - träg-lich
träg-lich! wer das Kreuz durch falschen Wahn sich für un - er - träg-lich schätzt, für un - er - träg-lich



schä - tzet, wird auch künft'ig nicht er - gö -
schä - tzet, wird auch künft'ig nicht er - gö -



First system of the musical score. It consists of five staves: two treble clefs at the top, and three bass clefs below. The key signature has two sharps (F# and C#). The lyrics are written below the bottom three staves.

Lyrics: - - - - - tzet, künft'ig nicht er_gö_tzet, wird auch künft'ig nicht er_gö_tzet, wird auch



Second system of the musical score. It consists of five staves: two treble clefs at the top, and three bass clefs below. The key signature has two sharps (F# and C#). The lyrics are written below the bottom three staves.

Lyrics: künft'ig nicht er - gö - - - - - künft'ig nicht er - gö - - - - -



Third system of the musical score. It consists of five staves: two treble clefs at the top, and three bass clefs below. The key signature has two sharps (F# and C#). The lyrics are written below the bottom three staves.

Lyrics: - tzet, nicht er_gö - tzet, wird auch künft'ig nicht er_gö - - - tzet, nicht ergö - - tzet, nicht er_gö - tzet, wird auch künft'ig nicht er_gö - - ? - tzet, nicht ergö -



Fourth system of the musical score. It consists of five staves: two treble clefs at the top, and three bass clefs below. The key signature has two sharps (F# and C#). The lyrics are written below the bottom three staves.

Lyrics: tzet. tzet.

Vers 6.

CHORAL. (Melodie: „Was Gott thut, das ist wohlgethan.“)

Soprano.Flauto traverso in 8^a,
Oboe d'amore, Corno, Violino I.
col Soprano.**Alto.**

Violino II. coll' Alto.

Tenore.

Viola col Tenore.

Basso.

Continuo.

Was Gott thut, das ist wohl - ge - than, da - bei will ich ver - blei - ben:
es mag mich auf die rau - he Bahn Noth, Tod und E - lend trei - ben,

so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men hal - ten: drum lass' ich ihn nur wal - ten.
so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men hal - ten: drum lass' ich ihn nur wal - ten.
so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men hal - ten: drum lass' ich ihn nur wal - ten.
so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men hal - ten: drum lass' ich ihn nur wal - ten.